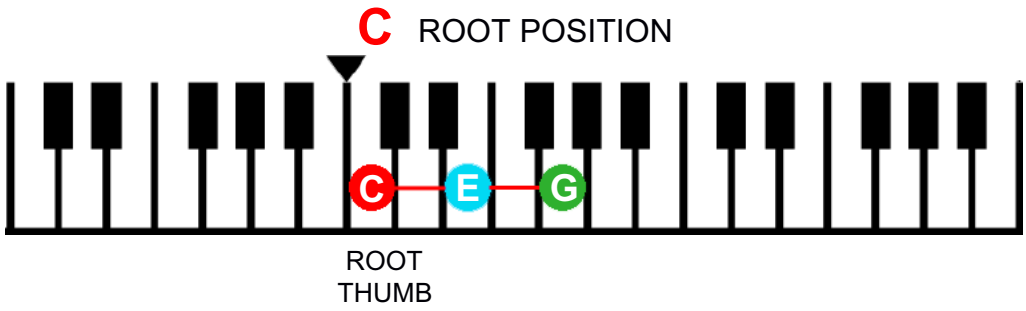
INVERSIONS

INVERSIONS

So far, you have played chords in what is called ROOT position, which means that your THUMB is on the note that gives the chord its name (the ROOT note)

ie. the chord of C



There are TWO other ways to play the 3 notes of the C chord (C, E, G) These are called INVERSIONS

Fig (1)

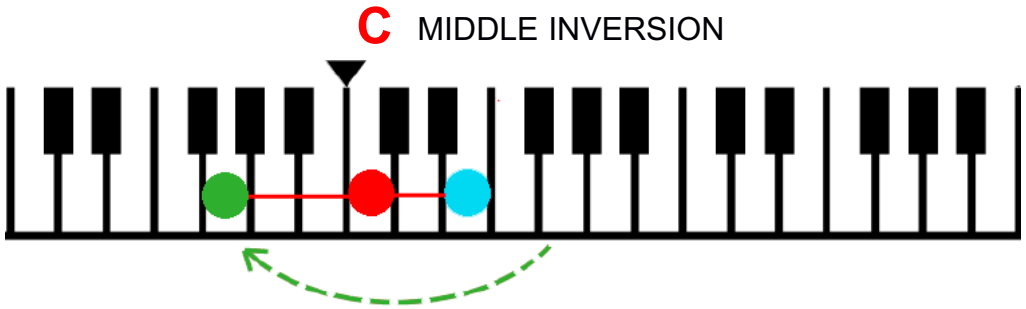


Fig (2)

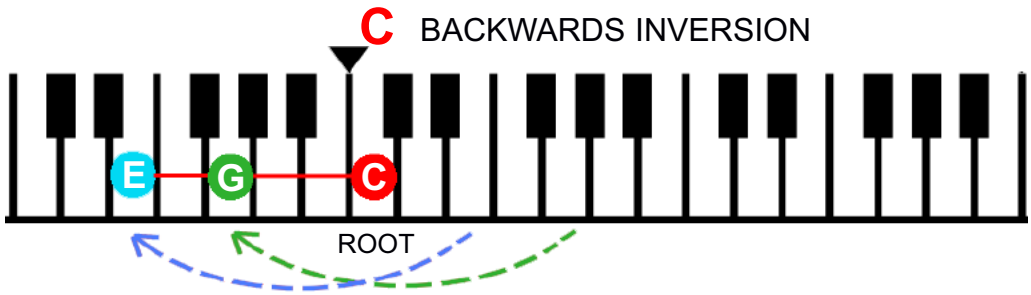


Fig (1) is called a MIDDLE inversion because the MIDDLE finger is on the ROOT note

Fig (2) is called a BACKWARDS inversion because the chord is in the OPPOSITE direction from the ROOT position with the small (5th) finger on the ROOT note

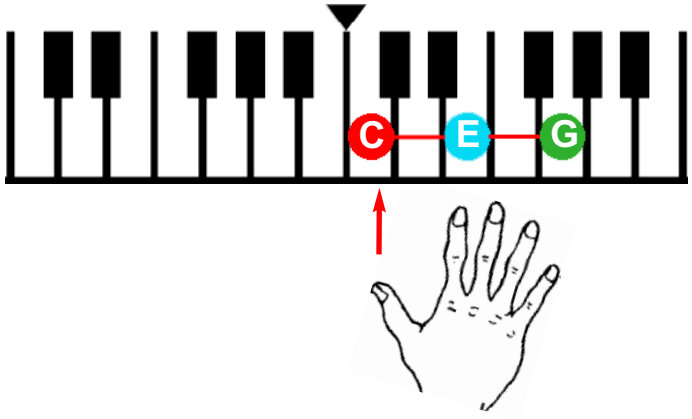
THE EASY WAY TO FORM INVERSIONS

1. To form a **MIDDLE** inversion first place your **MIDDLE** finger on the root note of the chord then find the other two notes of the chord

2. To form a **BACKWARDS** inversion first place your **LITTLE** finger on the root note of the chord, then find the other two notes of the chord

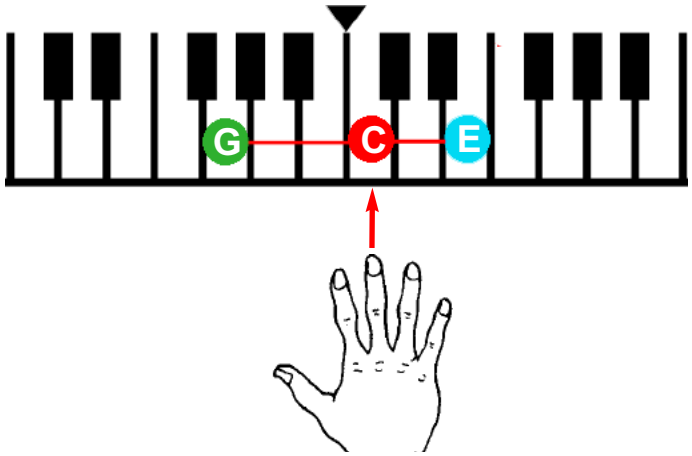
C

ROOT POSITION



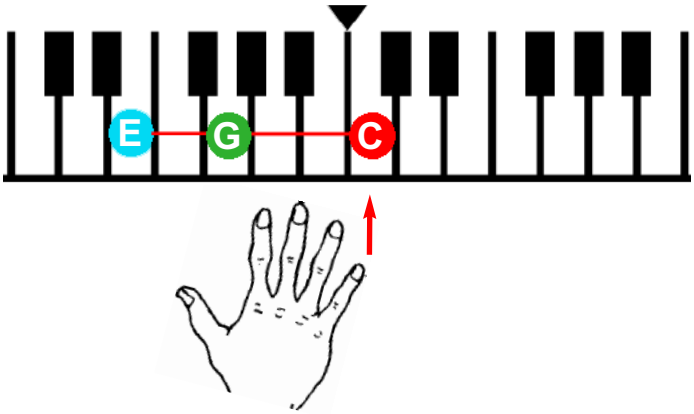
C

MIDDLE INVERSION



C

BACKWARDS INVERSION



Try this technique on all the other chords you've learned so far

SO WHY USE INVERSIONS?

You may have noticed that if you play all your chords in ROOT position only, you have to move your hand quite a bit to get from chord to chord.

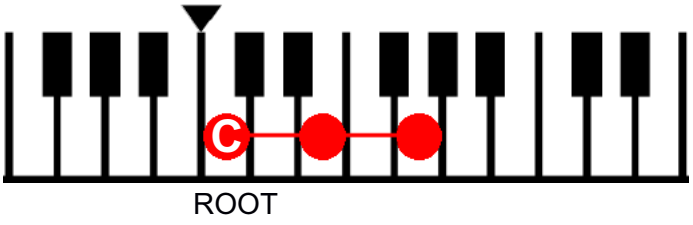
This is not only difficult but it also makes the sound very ‘jumpy’.

INVERSIONS enable you to play different chords in close proximity without having to move all up and down the keyboard.

It sounds BEST if you can play all your chords as CLOSE to middle C as you can make them - using INVERSIONS.

Try the following example and notice how SMOOTH the chord transitions are.

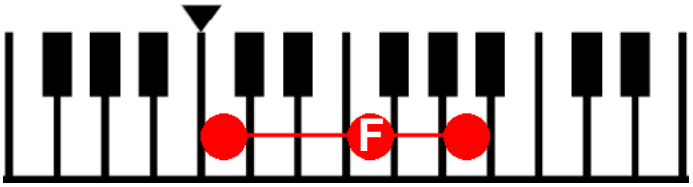
C



ROOT

F

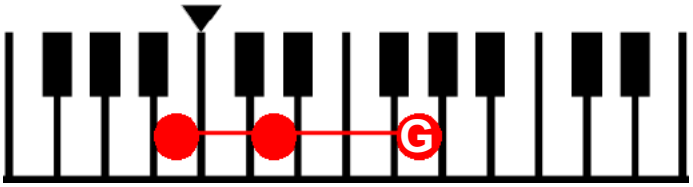
MIDDLE INVERSION



ROOT

G

BACKWARDS INVERSION



ROOT

INVERSIONS - A COMMON MISTAKE

Very often you will play a sequence of chords such as C followed by C7.

Using the trick in book 1 - To make C7 you moved your THUMB (which is on the root note of the chord) LEFT by 2 keys

But what if you were playing C middle inversion and you wanted to turn it into C**7**

Most people (without thinking) automatically move their THUMB two keys left. But you have to remember that in C (Middle Inversion) the thumb is NO LONGER on the root note and it is the ROOT NOTE that needs to be moved two keys left too make C7.

In **ROOT position** the ROOT note C is moved two keys left.

With a **MIDDLE inversion**, it is STILL the ROOT note C that is to be moved to make C7.

Or, in a **BACKWARDS inversion**, the ROOT note C is the note 'moved'.

MOVE THE NOTE - NOT THE FINGER

Don't worry if this seems a bit complicated at the minute. When you put it into practice it will become a lot clearer.

INVERSION PRACTICE

Try using inversions in some of the tunes you played earlier

Remember that the LEFT hand DOESN'T CHANGE - it still uses the ROOT note.

Rhythm - Half Beat Bounce (AMAZING GRACE)

G (mid)	G7	C	G (mid)	G	G7	D	D7
G (bkds)	G7	C	G (mid)	G	D7	Am	G

Rhythm - Split chord (SOMETHING - The Beatles)

G (Middle)	Gmaj7	G7	C

Rhythm - Half Beat Bounce (AULD LANG SANG)

C	Am (Bkds)	Dm	G (mid)	C	C7	F (mid)
C	Am (Bkds)	Dm	E	F (mid)	G (mid)	C

Rhythm - Oom Pah (BLUE RIDGE MOUNTAINS OF VIRGINIA)

G (Middle)	A (Backwards)	D	G (Middle)

Rhythm - Bossa Nova (ISN'T SHE LOVELY - Stevie Wonder)

Em (middle)	A (Backwards)	C/D	G (middle)

*The above progressions are for improvisational purposes only.
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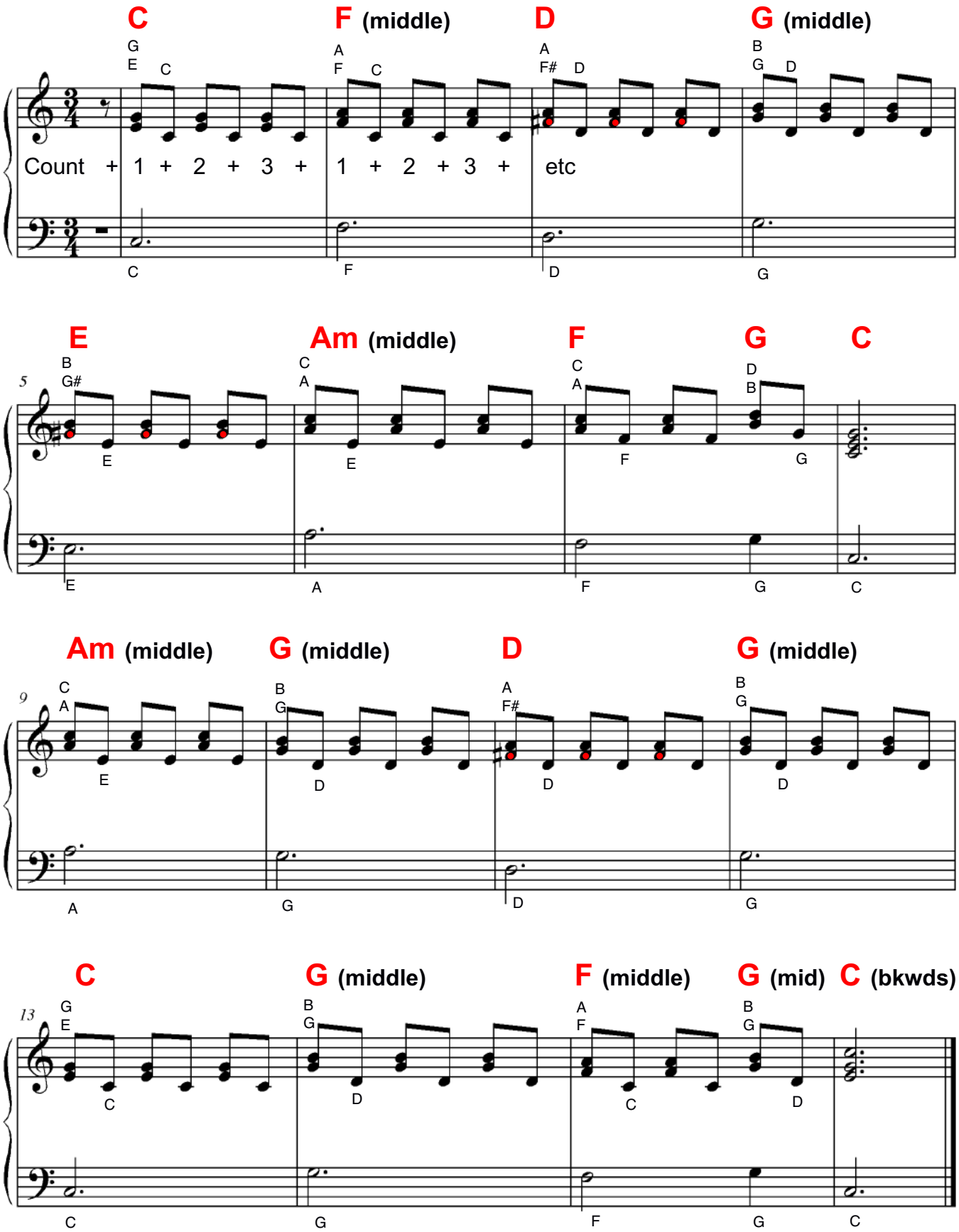
at www.sheetmusicdirect.com or www.musicnotes.com or www.musicroom.com

WE WISH YOU A MERRY CHRISTMAS

This Split Chord tune makes GREAT use of INVERSIONS